MUSEUM NEWS

PUBLISHED MONTHLY
TOLEDO MUSEUM OF ART
MARCH - - 1908

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MUSEUM NEWS

Vol. I No. 5 TOLEDO, OHIO March, 1908

DE PROFUNDIS, by Gustave Henry Mosler
In Our Permanent Collection, Gold Medal, Salon 1901

THE SECOR GIFT.

"De Profundis," by Gustave Henry Mosler, in Our Permanent Collection.

"De Profundis," by Gustave Henry Mosler, is one of our prize possessions. The picture which was valued at $10,000 while the artist was living has no doubt been much increased in value since the painter's untimely death, which occurred in 1906. The picture was first exhibited at the Paris Salon of 1901 where it was awarded a gold medal. It was brought to this country for the St. Louis Exposition, where it secured another medal. With one hundred other pictures from the exposition, after its close, it was sent to the Toledo Museum for exhibition, at which time, as the result of the generosity of Mr. Arthur J. Secor, it was purchased and presented to the Museum, where it will always remain as one of our chief attractions and treasures.

The picture was painted in Brittany and shows a Breton peasant pausing in his work afield in an attitude of prayer. In the distance to the right, a funeral is seen passing along the country lane. It is the custom in Brittany on such an occasion to bare the head and offer a prayer. Aside from its sentiment the picture is a grand and forceful piece of painting. The artist is the son of Henry Mosler and studied under his father and at the Ecole des Beaux Arts under Leon Bonnet. The size of the canvas is eight by eleven feet.

THE TOLEDO CAMERA CLUB

Holds Its Annual Exhibit and Elects New Officers.

In the month of February the Toledo Camera Club held its fourth annual salon at the Museum. Seventy-five pictures were hung and prizes were awarded by a jury consisting of Geo. B. Sperry, C. L. Lewis and Geo. W. Stevens, as follows:

First prize and the A. M. Woolson silver cup, to Howard Heimerdinger.

Second, third and fourth prizes to John F. Jones.

Honorable mentions, four to C. C. Taylor, three to John F. Jones and one each to Walter F. Holt, E. M. Lempert and Geo. W. Beatty.

The Toledo club has elected the following officers for 1908: President, John F. Jones; Vice President, Howard Heimerdinger; Treasurer, M. W. Chapin; Secretary, C. C. Taylor; Chairmen of Committees, E. M. Lempert, E. C. Brownson and Geo. W. Stevens.

MUSEUM NEWS

Toledo Museum of Art

E. D. Libbey.....President
Robinson Locke.....Vice President
I. E. Knisely.....Treasurer

EDITED BY GEO. W. STEVENS;
Director of the Toledo Museum of Art.

Published Monthly by the Toledo Museum of Art. Subscription, fifty cents a season in the United States, postage prepaid. Foreign subscriptions, 75 cents. Single copies, 10 cents.

Advertising Rates made known on application.

Address all subscriptions and business communications to Business Manager, Museum News, Museum of Art, Toledo, O.

All literary or news communications should be addressed to The Editor, Museum News, Museum of Art, Toledo, O.

Vol. 1, No. 5. TOLEDO, O. Mar. 1908

EDITORIAL.

All over the country museum officials are alive to the need of closer harmony between the museums and the schools. The last number of The Museum News set forth as far as was possible in limited space the work of the Toledo Museum of Art in this direction and since its publication we have received many letters and much favorable commendation.

President Eliot of Harvard, who is on the committee of the Boston Museum for promoting the relations between the museum and the schools, writes, stating that he has sent copies of the News to the officials of the Boston Museum.

Director Wm. M. R. French, of the Chicago Art Institute says, "I have examined the number with much interest."

From the Metropolitan Museum of New York, comes a letter from the Assistant Secretary Mr. H. W. Kent, referring to the relation of the museum to the schools in which he says: As you know it is a subject to which I am devoting my attention at the present moment and it seems to me to be of the greatest importance I have had occasion to recognize in my reports the work which you have been doing, and to give you the credit of doing it very well.

From Dr. James P. Haney, the head of the art and manual training in the New York public schools comes a letter and payment for a subscription to the Museum News.

The editor of the American Art Annual, Florence N. Levy, writes in part as follows: "With your permission I would like to make very full quotations from your last Museum News in an article on the Relation of the Art Museum to the Public Schools, that I am preparing for the International Congress on Art Education.

Letters have been received from the superintendents of schools of St. Louis, Indianapolis, Boston, Pittsburg and many other cities, all giving evidence of the unusual interest being taken in the movement all over the United States.

The above quotations from our daily mail on the subject are published purely for local consumption and digestion. We must impress our trustees, our members and our citizens with the importance of an art museum as a most necessary feature of municipal life. We have accomplished much with small resources and a very inadequate building. The time has arrived for a new growth, a larger building, an auditorium, increased resources and a far greater work for the Toledo Museum of Art.

Since September last we have added just one hundred new members to our list—all good names—men and women who are really interested. We now have over five hundred supporting members eager to pay their dues without making us spend twenty dollars worth of time to find out when we can call again to find out when we can call again for that ten dollars. On the rolls of every organization as on the books of every business concern there is always a goodly percentage of dead-beats, hangers-on, good-for-nothings and professional irresponsibles. With these we no longer have an acquaintance—they have been swiftly and quietly dropped from our rolls. Perhaps they are wondering why our face is seen no more in their land—well let them wonder—we are conducting a museum and not a collection agency. We have demonstrated the fact that there are enough loyal responsible public spirited citizens in Toledo to support a first-class Museum of Art.

THE BUILDING OF MUSEUMS.

The Story of the Walker Gallery of Liverpool, England.

The building of an art museum is a subject of peculiar interest to Americans at the present time, as a wave of art appreciation is passing over the country and the people are awakening to the educational necessity of the art museum, co-existent with the public library. While we find most of the great galleries of Europe maintained by the government, yet that is not always the case. One of the finest collections of modern pictures in the world, valued at three million dollars, was given to the people of The Hague by Mr. Mesdag, the artist and banker.

The history of the Walker art gallery of Liverpool is one of especial interest and encouragement to us in our times of struggle and construction.

The time came when the need of an art museum in Liverpool was felt to be pressing, and that time was only 34 years ago, so a report was presented to the town council recommending the erection of a gallery of art in addition to the educational facilities of the library. The proposal was so strongly opposed by some of the members that the report was withdrawn.

A public meeting of representative men of Liverpool was held on September 29, 1873, for considering the best means of erecting a gallery of art by voluntary subscription.

The mayor presided.

Thirty-five thousand dollars was subscribed that night.

In November, Alderman Walker, having been elected mayor in the meantime, announced his intention of erecting the building himself at his own expense and presenting it to the city.

September 24, 1874, his royal highness, the Duke of Edinburgh, laid the cornerstone. The Archbishop of York conducted the ceremony.

The building was opened September 6, 1877. An occasion so important that it was made a public holiday in Liverpool and was celebrated by a trades procession. A number of banquets were given in recognition of the event.

Then came another reward to Mr. Walker besides the appreciation of the people to whom he had given so much.

Queen Victoria knighted him in recognition of his public spirit and generosity and created him a baronet.

After some years the permanent collection had outgrown its quarters and the proposed extension to the building was estimated at $60,000. This time the city council, understanding the necessity for and usefulness of an art museum, sanctioned the appropriation. There was no dissenting voice.

When the new buildings were completed and the sincerity of the public had been tested and proven, Sir A. B. Walker again showed his generosity by defraying all of the expenses, thereby building for himself a glorious and permanent monument and perpetuating his name as one of the greatest and unselfish benefactors of mankind.

THE MILL
By C. N. Kahl, in Our Permanent Collection

"The Old Mill," by C. N. Kahl, a Russian painter, was presented to the Museum by the ladies of the Museum Art History Study Club. This canvas was one of those reproduced in Scribner's for March. We have also one other picture by Kahl in our permmanent exhibt, 'The End of a Summer Day," presented by Mr. Robinson Locke. This latter canvas was awarded a silver medal at the St. Louis Exposition.

MRS. STEVENS WILL TALK.

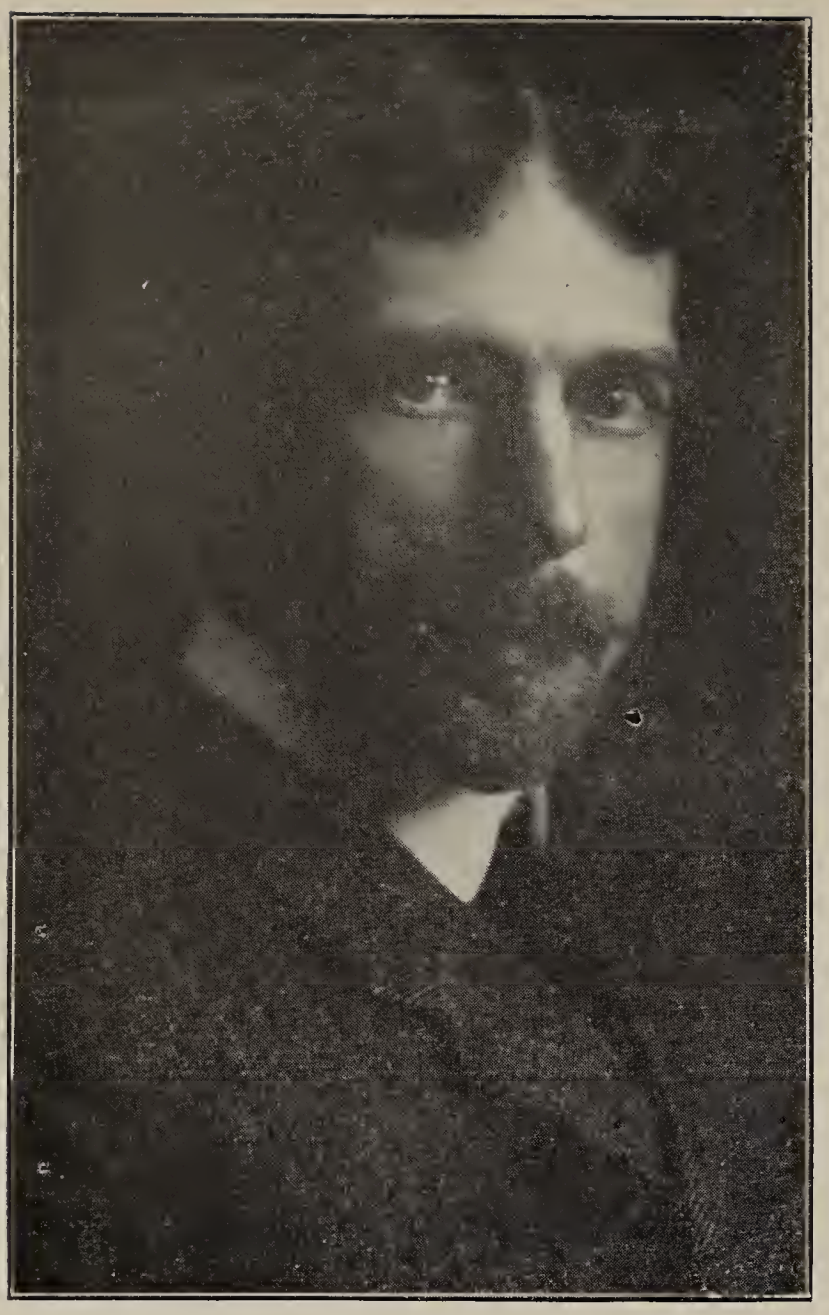
The next art history talk by Mrs. Stevens to the members of the Museum will be given at 11 o'clock Wednesday morning, April 1. The subject will be "The Barbizon School." This item will be the only notice sent to members.

A PLAINT FROM KANSAS.

Evidently the Museum News has not yet reached Kansas. This oversight will however be shortly remedied. We have received from Rev. B. Huhn, of Russell, Kansas, the following card:

"You would much oblige me by sending a sample copy of your Museum News. I am much interested in it but cannot get a copy of it from my book store."

We have also received word from Coffeyville, Kansas, Fort Worth, Texas, Carterville, Cumberland County, West Virginia, and Meadville, Pa., regarding our small publication. We consequently commence to feel proud of our circulation.



CHAS. MORRIS YOUNG
Now exhibiting at the Museum

THE YOUNG PICTURES

At Present on Exhibition at the Museum Are Full of Interest.

The front first floor gallery at the Museum is at present hung with twenty-six canvases by Charles Morris Young. The artist, who at present resides in Philadelphia, was born at Gettysburg, Pennsylvania, in 1869. He studied at the Pennsylvania Academy of the Fine Arts under Robert Vonnoh, and in Paris under Prinet and Girardot. He was awarded the Toppan prize and an honorable mention by the Pennsylvania Academy of Fine Arts, honorable mention at the Pan-American Exposition, Buffalo, 1901; a silver medal at the Charleston Exposition, 1902, and a silver medal at the Universal Exposition, St. Louis, 1904. Picturs by him have been purchased by the Hungarian National Gallery at Budapest, the Permanent Collection of the Pennsylvania Academy of Fine Arts, the Boston Art Club, and by the artists, William M. Chase and Alexander Harrison.

A recent issue of the Times had an able criticism of the exhibit signed "T. T. F.," which initials by the way belong to Mr. T. T. Frankenberg, a dramatic and art critic whose facile pen has been brought from Columbus to do duty on the editorial staff of the Toledo Times. Among other things, "T. T. F.," in his article, says:

"A canvas, 'Evening Shadows,' is a splendid thing. The last rays of the setting sun strike their way commandingly through a fine lot of gnarled old trees, whose lengthening shadows lie athwart the landscape and increase its significance. But the conspicuous bit is a tiny cottage, in the middle ground, which, catching and throwing back the full glare of the sun, fairly irridates the whole scene. It lends a distinct note of cheerfulness to the picture and brings it near to the heart.

"Of a more ethereal form of beauty are 'Misty Morning' and 'April Moonrise.' These invite the soul to those half-real regions where the gnomes and fairies might disport themselves, where fancy tinges with a new wierd light, and imagination kindles at the beauty that is suggested. In these works the painter becomes truly creative, and takes the beholder with him into those realms to which the uninitiated may not penetrate alone. Only the poet may know these things, but if he rightly hears his message from above, and properly recounts it, others, on his pinions, may mount the heights and enjoy the visions."

EAST SIDE ART TALKS.

During the winter Mrs. Stevens has been giving a series of informal art history talks at the East Side Y. W. C. A. on the second Thursday of each month. The subject of the first lecture was, "One Story of the Renaissance; Benvenuto Cellini!" The second and third dealt with the Art of the Low Lands, and after the fourth talk on "How to Appreciate a Picture," it was decided to take up the study of the painting of the Thirteenth Century and to proceed chronologically in the progress of art. The next two talks were on "Cimabue, Duccio and Giotto," and "Fra Angelico and Fra Lippo Lippi." The class attended the exhibition of the American Water Color Society and the New York Water Color Club at the Museum by invitation, and listened to a talk by the Director on "Don't Be a Bromide." The subject for April will be Botticelli.

THE INTERNATIONAL STUDIO

Speaks of the Museum News And Our Work.

On all sides we hear of pleasant things being said about our small publication. The last number of the International Studio published in London and New York had the following:

"The Toledo Museum of Art has begun to issue a bulletin. This welcome publication was started with the November number and appears to be due to the personal initiative of the director of the Museum, George W. Stevens. The later issues show a consistent improvement in typographical details. The numbers are illustrated. The December issue carries a reproduction in color-process of a painting by L. E. Van Gorder, entitled At Toledo Beach, on view in the galleries. An interesting feature of the work in hand is the series of talks to school children. Groups are addressed informally on some art topic every day in the school year, a significant step in popular education."

THE TORRENT, by Aston Knight
In Our Permanent Collection, Gold Medal, Salon 1905

THE HOFFMAN GIFT.

"The Torrent," by Aston Knight, in our Permanent Collection.

"The Torrent," by Aston Knight, was first exhibited at the Paris Salon of 1905, where it was awarded a gold medal. Together with a group of Mr. Knight's pictures it was brought to this country and sent to the Toledo Museum of Art the following winter at which time it was purchased by John Hoffman and presented to the Museum's permanent collection. Aston Knight was born in Paris of American parents, his father being Ridgway Knight, the well known artist. He studied under his father and also under Jules Lefebvre and Tony Robert Fleury. He received a bronze medal at the Paris Exposition, 1900; Honorable Mention Paris Salon, 1901; gold medal Exposition Universelle de Reims 1903, and gold medals Paris Salons of 1905-'6. It is notable that with this addition to our permanent collection, the Toledo Museum of Art now possesses the two most important Salon gold medal pictures of recent years by American artists. The size of the canvas is five by seven feet.

A FACTOR IN CULTURE.

A recent issue of the Toledo Times had the following editorial paragraph:

"There are some more good pictures to be seen at the Art Museum. Toledoans should awake to their privilege in having so much in the way of good art brought to their doors. It is a factor in culture which many cities, larger than this, do not enjoy."

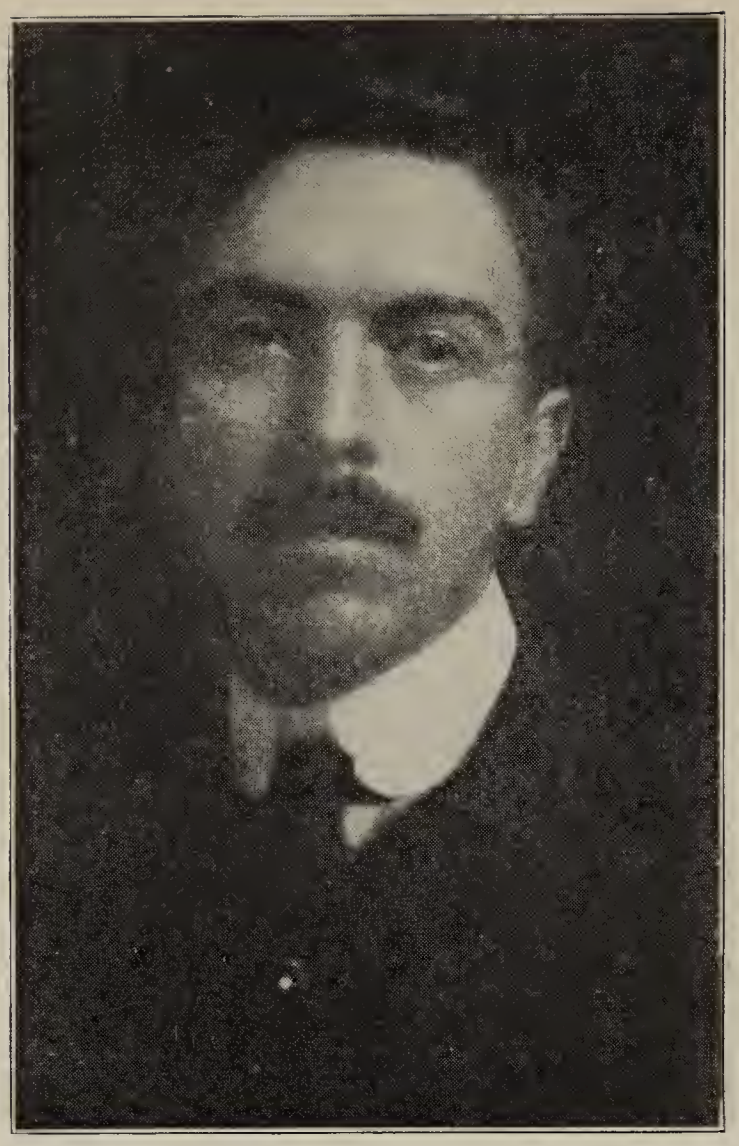
RECEPTION FOR COLORED CITIZENS.

Henry O. Tanner, the colored painter who has been the recipient of so many honors in France, has half a dozen pictures now on exhibition at the Museum. His principal canvas is "Daniel in the Lion's Den," which was awarded a silver medal at the St. Louis Exposition. Thinking that the colored people of Toledo would be interested in seeing the work of the foremost artist of their race the trustees extended an invitation to the members of the various colored churches in the city, inviting them to attend as the guests of the trustees on Friday evening, March 20th, on which occasion there was a large and enthusiastic gathering in the galleries. Over five hundred colored visitors were present.

A NOTICE FROM BUFFALO.

Director Chas. M. Kurtz of the Albright Gallery and editor of the Academy Notes, the official organ of that institution, has the following mention of us in the March issue:

"The January number of "Museum News," the monthly publication of the Toledo Museum of Art, is the most attractive issue that has appeared thus far. The text is devoted mostly to the current and coming special exhibitions of the Museum. There are excellent illustrations after paintings by Steelinck and Popoff, and after early woodcuts belonging to the Museum, and there is also a half-tone of a group of pieces of ancient American pottery of the Chiriquians, recently presented to the Museum by Mr. A. L. Spitzer.



ALSON S. CLARK
Now exhibiting at the Museum

ALSON SKINNER CLARK

And His French Chateaux Paintings Now on Exhibition.

Mr. Alson Skinner Clark whose French Chateaux paintings are at present hung in our galleries, was born in Chicago in the year 1876. During his childhood he toured with his family two years in England, France, Germany and Italy, much of his time being spent in the galleries of the various cities, admiring the works of the great masters, and unconsciously forming a taste for what is good in art.

Later, when he had returned to America, after graduating from the Chicago English High and Manual Training School, he began his career as a pupil at the Chicago Art Institute. In the year 1895 he went to New York City, entering the Chase School of Art, in the initial year of it existence. There he remained for two years. In 1897 he went to Paris, and remained for several years, studying under such masters as Lucien Simon and Alphonse Mucha, and enjoying the privilege of being a pupil of the great and exclusive Whistler.

In 1901 he exhibited in the Salon des Beaux Arts for the first time, where he has since sent each year. In 1904 the jury of the St. Louis Exposition awarded him a medal for his picture "The Snowstorm," and last year at the Chicago Art Institute he was awarded the Martin B. Kahn prize for the picture "The Coffee House."

He is a member of the American Art Association of Paris, of the Felix Art Club of London, and of the Society of Chicago Artists, and the Society of Western Artists of America. He is represented in the Portland Exposition, the Liege (Belgium) International Exposition and the Chase Collection of New York.

He has thirty-one paintings in the present exhibition, two of which are reproduced in this issue, No. 3, an old gateway of the Chateau of Rochefort and No. 4 a room in the mansion of the Duke de Guise, said by architects to be the most perfect example of the style of Louis Fifteenth.

There is a fascinating atmosphere of romance surrounding these old chateaux that is bound to thrill even our most staid and conventional members. Consequently the little rear gallery with its moats, its strong towers, drawbridges and courtly interiors, has been a most attractive place for the several weeks past and will continue to be so until the end of the present month. Those who have not yet seen the Clark pictures should drop in at once and enjoy them.

OUR LIBRARY

Will Receive the Smithsonian Publications on Ethnology, Archaeology, Etc.

Due to the efforts of General Isaac R. Sherwood at Washington, D. C., the Toledo Museum Reference Library has been placed on the list of the Superintendent of Documents, government printing office, as Library No. 7934, a repository for all publications of the Smithsonian Institution, The Ethnological Bureau and the government pertaining to ethnology, archaeology and kindred subjects. Already Uncle Sam has sent us some twenty-five books, including such titles as:

Primitive American Armor.
A Study of Eskimo Bows.
Ancient Burial Mounds of Japan.
The Ethnology of Tibet.
Primitive Methods of Drilling.
Early West Virginia Pottery.
Filnt Implements in the Indian Territory.
The Antiquity of the Red Race in America.

The above books and others along similar lines are invaluable in such a library as we are forming for the free use of all those who may be interested in such research. General Sherwood has the thanks of the trustees and members for his efforts in our behalf.

More and more each day our library is becoming more valuable. We have just finished cataloguing our books, magazine articles, pamphlets, clippings, and we can now at a moment's notice turn to matter on any subject from pictures to pottery, from fans to faience or from ceramics to Chinese shoes. The library is open to everybody from 9 a. m. to 5 p. m. daily.

In conclusion perhaps this is a good time to suggest that if you have one or more old books on art or any subject suitable for such a library as ours, they will be welcomed as a gift. For fear that we will never get them if we wait for you to bring them down, 'phone or write and we will call.

MUSEUM NOTES.

The attendance at the Museum during the month of February was 2,450.

The next Business Girls' night at the Museum will occur Wednesday evening, March 25.

The Director of the Museum has been elected a Councillor of the American Civic Association.

An exhibition will be held at the Museum early in May by the Art Students League of the Toledo School of Art.

The Athena Society will meet with Mrs. W. W. Ainsworth on the evening of April 2nd to continue the study of French Painters.

President Frank W. Gunsaulus of Armour Institute has presented us with a fine addition to our collection of early printing, his gift being an example of book-making by Venetian printers of the Fifteenth Century.

The work of the pupils of the Toledo public schools will be held at the Museum the last week in April and the first week in May. Announcements of the exact dates of the opening reception will be sent to members later.

The exhibition of the works of six American painters in Paris, mention of which was made in our last issue, is still hung at the Museum. Those who have not seen the pictures should drop in before the end of the month when the exhibition will close.

The Toledo Museum during the past two months has arranged two exhibitions of pictures for the Utica, N. Y., public library, an exhibition for the Cleveland Art School, and a civic improvement exhibit for the Carnegie library of Fort Worth, Texas.

The Chautauquan Magazine has asked for an article on the Toledo Museum of Art to be accompanied by photographs of the building and our collections. The request has been complied with and we only regret that we have not a finer building to show to the outside world.

The Director of the Museum delivered two addresses at the Y. M. C. A. Building Monday, March 16th. The first to a club of young men on the work of the Art Museum in the city and the second to a class of decorators, wall-paper hangers, designers and furnishers on the theory of color. Those who heard the talks were invited to visit the Museum on the evening of March 23rd, for a special view of the exhibits.

The Midland Magazine, speaking of the annual exhibit of the Society of Western Artists shown at the Art Institute, Chicago, mentions two Toledo Artists as follows:

"From Toledo, Ohio, two sparkling canvasses, which literally sing with color, are sent by Helen J. Niles. The name of Jessie M. Ormond, also of Toledo, is conspicuous for "An Old Time Lady," a sculpture relief."

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Mansion of Duke de Guise
By Clark, now on exhibition

NOON HOUR TALKS

On Art and Travel Given In The Toledo Factories.

For the past three years the Museum has cooperated with the Extension Secretary of the Y. W. C. A. and the Assistant Director has given travel and art talks during the noon hour to the women employees in the various factories of the city including the Toledo Overhall Factory, Perfection Shirtwaist Factory, Woolson Spice Factory, Zahm's Tobacco Factory, Friends Candy Factory, Hettrich's Awning Factory, Toledo Tick Mitten Factory and several others. In one factory alone the girls bought seventy of the penny Perry reproductions of pictures by Millet, after having heard the story of the great peasant and painter. These pictures they passe-par-tout and hang in their rooms. Some of the girls have started miniature galleries of famous paintings. Several are making collections of the Madonnas, others of the works of the Barbizon school. The love of nature is strong in the hearts of the girls as the choice of pictures will testify, Corot, Diaz and Rousseau being very popular. This winter at the factories Mrs. Stevens is giving a series of talks on the "Ornamentation of the Home," showing practically what may be done to beautify, with little expense, the home, whether it be a hall bedroom, a larger room shared with a friend or later when the girls marry, a flat or a house. The importance of attractive surroundings is dwelt upon and many illustrations are given proving that though the privilege of extravagance belongs to but few people in this world the right of refinement belongs to us all.

The girls who have heard these talks are all interested in the Museum and attend each new exhibition on the Business Girls Night.

A NON-RESIDENT MEMBERSHIP.

At the last meeting of the Board of Trustees the Code of Regulations was amended to create non-resident memberships, as follows:

"Persons residing outside of Lucas County and outside of Rossford, Perrysburg and the territory immediately between the same, may become non-resident members of the Toledo Museum of Art upon payment of five dollars for one year or ten dollars for three years, paid in advance."

Many persons from the surrounding towns take advantage of the exhibits at the Museum, especially members of study clubs. Should any of these, or others, desire to become members, their applications will be gladly received.

PAPYRUS LIBBEY MONOGRAPH.

The monograph on the Papyrus Libbey, by Prof. Spiegelberg, published at the University of Strassburg, has been republished in English by the Toledo Museum of Art. The monograph is illustrated with photogravures of the Papyrus Libbey and other papyri bearing on the questions it brings into prominence in the field of Egyptology. The monographs will be sent free to students, museums, libraries or anyone interested in the subject. Museum members who may desire copies will be supplied if they will give notice to the Director.

A CREED

Of Appreciation Presented to the Federation Art Class.

The Assistant Director, at a recent meeting of the Woman's Federation art-history class at the Museum, presented each member with an artistically printed creed of appreciation, suitable for framing for the wall or mantel, where it could daily confront the owner. This creed is reproduced below:

The Creed of Appreciation

I believe that Music, Literature and Art are as necessary for the life of the soul as food, clothing and habitation are for the body.

I believe that Art is based on the Eternal Verities – Harmony, Truth and the Law of Proportion.

I believe that the contemplation of a great picture will strengthen these truths in my own life.

I pledge myself to open my mind to all Beauty.

I will try to awaken in myself the Genius of Understanding and Appreciation.

Nina Spalding Stevens.

THE ARTICLE IN SCRIBNERS

On The Paintings In The Toledo Museum Reproduced in Substance.

Some few months ago in The Circle a New York magazine, there appeared a story from the pen of a well known art critic, Cora E. Wells, entitled "How One City Started an Art Museum." The city referred to was Toledo, and the article told how we started with nothing and built up our small museum and collections to their present proportions. The article attracted the attention of Russell Sturgis, the art editor of Scribners magazine, who requested Miss Wells to furnish him with a story on our pictures. This she did and the article appeared in Scribners for March with four reproductions of our paintings.

The Scribners' article speaking of our American and Russian paintings says:

"Had the works of these two latest members in the family of art-producing nations been hung in juxta-position for purposes of comparison, the effect could not have been more compelling than at present. "The Torrent,' by Aston Knight, hangs beside "The Laying of the Kremlin," by Djenyeff, commemorative of a Slavic custom of fifteenth century Russia; "The Weaver," by Popoff, typical of Russian industrial conditions, opposite the "De Profundis," by Gustave H. Mosler. It is not without significance that the two pictures, beyond question the most important in the collection of American paintings, draw their setting from France; while the eleven examples of the Russian school, in its approximate two centuries of life almost identical in age with our own, are so many scenes from the changing pageant of Russian life. The successive canvases by Popoff, Seidenberg and Djenyeef are all alike painted with the realism which takes no account of abstractions, and with the underlying current of scepticism which has been a racial heritage from its long and incoherent struggle. Those of Kahl, Kosheleff, Kondriavtseff, Bounin and Veltz adequately represent the prevailing tendency to landscape and landscape genre; Verestchagin the problematic, "Tendenz" picture; Schmaroff the work of the brilliant coterie of younger men who surround Repin and remain loyal, to some extent, to the academy.

"In the first room, prominent on a well-lighted wall space, the canvas measuring seven by twelve feet, hangs possibly the most widely known picture of the collection, "The Golden Cloud," by Vassili Verestchagin. The picture is in illustration of a passage from the poem entitled "The Cliff," by Lermontoff. A

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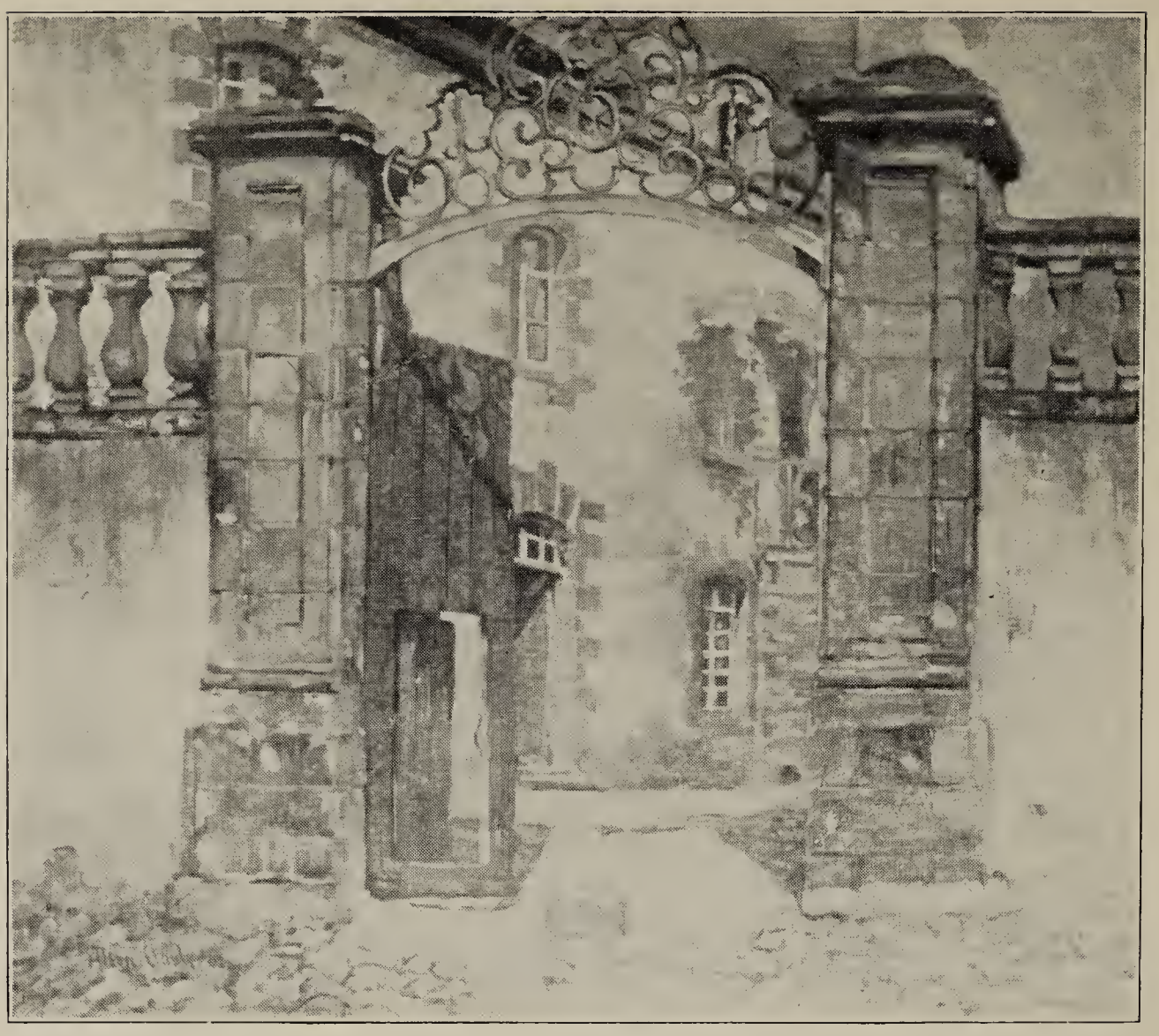

PORTAL OF CHATEAU OF ROCKEFORT
By Alson S. Clark, now on exhibition

golden cloud, on which reclines lightly the pink and white form of the maiden, "Morning," has rested on the mountain top. At the first hint of the approaching radiance of day, the cloud with the ecstatic figure floats away, leaving dejected and alone the figure of the old man who surmounts the clff.

"In the motif we recognize, as always with Verestchagin, the philosopher under the cloak of the painter. In the bent figure is embodied again the struggle for an evanescent ideal—not a polemic against war, as in the three hundred lurid pictures by his hand which hang upon the walls of the Tretiakoff Palace. In this instance, almost unique in his artistic work, a plea for peace; poetic and tender, widely at variance with the life of a man who fought "like a Caucasian," and then painted war as a sermon against it. In the lifting light, cool, crisp, golden atmosphere and altogether successful suggestion of the freshness of things before the dew has been brushed from the world, it remains typical of Verestchagin's handling.

"On the wall opposite, "The Lady in the Carriage," by T. D. Schmaroff, unlike the prevailing pictures in the collection, in that there is no underlying social or political problem, still evinces a kinship in the analytical method of its treatment. Against the predominating black and gray of the background, there are two notes of color, the white of the faces and filmy white of the lace on hat and mantle, and the tones of red increasing from the dull red-brown of the glove of the man to the deeper red of her ladyship's corals, and reaching its climax in the bright crimson of the rim of the wheel as it seems to revolve before us. A few great sweeps of the brush and a single psychological moment is portrayed with all the power of genius.

"The color of the pigment in the woman's dress, coat and furs is all the same. The textures and values have been secured almost entirely by the brush work and by the consequent, different reflective qualities of the light coming to the eye. The paint in places seems to have been dragged on with a whitewash brush. At the St. Louis Exposition it was awarded a gold medal, but only after almost an upheaval of the jury. Whistler once declared it showed twenty years of preparation on the part of its creator.

"Remarkable as an example of exquisite color harmony of unusual technical interest and equally pleasing in the absence of the problematical element is "The Old Mill," by K. H. Kahl. Its charm lies in the simplicity

and directness of its handling. The palette knife seems to have been used exclusively; the work of modelling, the suggestion of texture and selection of color performed unerringly and forcefully. No part of the canvas has been touched twice with color, the result being a wonderfully crisp, vibrant effect, characteristic of all of the group of eighteen canvases by this artist, at the exposition. His "End of a Summer Day," is also owned by the Toledo Museum.

"The Weaver," by Popoff, the picture of a girl with the agony of despair in her face, stooped shoulders and listless fingers, is a subtle arrangement of browns. The brown of the pine walls, of the stuff on the loom and of the woolen dress diminish to a saffron in the girl's face, the whole enveloped in the slanting ray of thin sunlight. Here, at last, is a painter who has neither approached his subject as a preacher against prevailing industrial conditions, nor as a technician using his brush in the service of didacticism, but one who paints conditions as he sees them—a realist in its best present embodiment by the Russian "ambulant."

"The Plowers," by Seidenberg and "The Laying of the Kremlin," by Djenyeef, painted with all the power of virile technique, are interesting examples of the modern historical work—the salient feature of which seems to the imputation of an actuality in addition to mere ethnographical accuracy.

"The Plowers" bears, perhaps, a fancied resemblance to the "Burlaky" of Repin. In the straining figures of the three men and the woman who, hitched with shackled hands to the plough or ralo, are driven afield before a rustic despot, is the motif of Repin in depicting his weary line of creatures who drag their heavy grain-ship across the sandy flats. Vigorous in handling, the predominating color is red. The artist, sufficiently appreciating the psychological effect to be produced, selected the fall of the year when the foliage added its touch of red. The freshly turned furrows show an occasional touch of the same color; the bodies of the ploughers, unaccustomed to the exposure, are burned and red; the hour chosen that in which the sun sinks red behind the western horizon.

Sensational, overdramatic, problematic with a tendency to Slavic unrestraint and opulence of color, there are in this canvas, as in the whole school, the alleviating elements of depth of feeling and racial consciousness. which are its most distinguishing features.

Of our national school there is the nucleus for an interesting collection. "The Jungfrau," by Chas. C. Curran; "Afield," a characteristic picture by Osthaus, whose studio stands in

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close proximity to the museum; "The Bisharin Minstrel," quite removed from the usual, carefully constructed genre of Henry Mosler; "De Profundis," by his son, the late Gustave H. Mosler, and "The Torrent," a strong rendition by Aston Knight, would be a fairly representative list of the principal canvases. Add to this Jourdan's "The First Step," a Jozan fruit genre and a few canvases of the contemporary Dutch school and the list would be complete. "The Torrent," a gold medal picture of the salon of 1905, shows a cold gray day on a Normandy trout-stream. Broadly handled, rapidly painted and let alone—the brush was not touched to it in the studio—it possesses all the truth and freshness of a sketch. In this canvas and in nearly all of his late work Knight has set out to paint water running away from the observer rather than toward him. Water flowing down the canvas at least assists the imagination of the layman, and, whether or not the painting of it flowing upwards and away is the more difficult, it, at least, appeals to Knight as the more interesting problem.

"De Profundis" would easily take rank with "The Torrent" as one of the two most interesting pictures of the national collection. Painted in Brittany, it shows a Breton peasant beside his plough, his head bare and bowed in prayer. Across the hill a funeral procession is passing. The horses stand, their heads hung low with a fatigue which seems almost human sympathy with the moment's solemnity. The dark brown earth laid bare by the furrow, exhaling an almost perceptible dampness, the dull color of the day—all bear out admirably what the Germans would call the "Stimmung" of the picture. Executed with all the strength and vigor of youth, it yet has upon it the stamp of a certain mild reverence for the academy.

WOMEN'S FEDERATION.

Work in the Art Department Set Forth in a Short Report.

The City Federation of Women's Clubs, a most active organization in many directions, during November last, in response to the rapidly growing local interest in the fine arts, inaugurated an art department, of which Mrs. George W. Stevens, the assistant director of the Museum was appointed chairman. At the meeting of all the clubs in this part of the state, recently held at the Zenobia, the chairman of each department presented a brief two-minute report. The report of the art chairman was as follows:

The President of the Federation, Mrs. William A. Humphrey, to meet a growing demand for an Art Department in the City Federation, made arrangements with the Museum of Art for a class to be held there two afternoons of each month. More than eighty ladies are enrolled in this class. The first meeting was held on Wednesday the 20th of November in the Egyptian gallery of the Museum, the first lesson being on Egypt with a talk from Director Stevens on the earliest historical expression of man through form and color. Examples of the brilliant decorations of the Egyptian, which have lasted in all their pristine glory for two and three thousand years, were studied in the collection. The beautiful Trinity of Thebes, which consists of three small statuettes of the father, mother and son found at the great temple at Karnak were studied for the Egyptians' knowledge of form. The second regular meeting was held on the 4th of December in the sculpture gallery, the subject being Greek Art. The Dark Ages occupied the third lesson and the fourth was on Cimabue, Giotto and Florence of the thirteenth century. The object of the study is to learn the proper appreciation of great works of Art. The transient exhibitions at the Museum will be studied with understanding and comprehension and the application of this study through our lives, our homes, our dress and ornament and even our habit of thought will develop as the study goes on. Art is too often considered a thing apart, like some people's Christianity, which is kept for Sunday and the church. It is to bring it into a closer and more intimate relation with our daily needs that the work is planned.

AT THE LEWIS STUDIO.

By arrangement with the editor of The Photo Era and under the auspices of the Toledo Camera Club an interesting photographic exhibition known as "A Year's Work of The Round Robin Guild" will be shown to the public early in May at the studio of C. L. Lewis. At the same time Mr. Lewis will arrange for an exhibition of ivory miniatures in oil by one of the foremost artists engaged in that work in the country.

COLOR PHOTOGRAPHY

During the recent photographic exhibit at the Museum, Mr. H. G. Fiske of this city, had displayed three remarkable examples of the new color photography recently invented by the Brothers Lumiere of France. Mr. Fiske has since photographed by the new process some of the pictures in our permanent collection with wonderful results, especially in the case of Grun's painting, "Effect de Lumiere."

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